

An Examination of Oral Tradition in the Play, *Edufa*.

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Article Detail:	Abstract
Received: 09 Oct 2025; Received in revised form: 11 Nov 2025; Accepted: 16 Nov 2025; Available online: 22 Nov 2025 ©2025 The Author(s). Published by International Journal of English Language, Education and Literature Studies (IJEEL). This is an open access article under the CC BY license (https://creativecommons.org/licenses/by/4.0/). Keywords – Ghanaian Literature, oral tradition, Theatre, Music, Setting, <i>Edufa</i>	<i>In the majority of African literature, it is crucial to pass on values and conventions to the next generation. Oral traditions including storytelling, music, lullabies, riddles, plays, and many more were used to accomplish this. This study examines some of the oral traditional performances that have been incorporated into Sutherland's literary form, as she incorporates oral literature and tradition into her play. Through Schechner's (2003) performance theory the study adopted the qualitative research design to underpin the analysis of the study. This study looks at Edufa, a play by Efua Sutherland, and how it creates a contemporary African tragedy by reinterpreting and adapting historic Akan oral forms. The drama is recreated within the cultural and intellectual setting of Ghana, even though it follows the same plot as Euripides' Alceste. Sutherland's brilliant use of oral tradition serves to underline the major struggle between Edufa's individualistic, materialist viewpoint and the community values of his civilization, finally illustrating the catastrophic effect of forsaking tradition. To sum up, Sutherland does more than simply translate a Greek tragedy into an African context. Instead, she critiques the societal deterioration brought about by a naïve devotion to Western modernity by adapting the oral storytelling traditions of the Akan people. By placing the play in a well-known cultural context, Sutherland crafts a powerful and relevant tragedy that preserves traditional African identity and morals.</i>

I. INTRODUCTION

According to Banham (1995), many writers have embraced this demand to restore Ghana's lost cultural identity since the traditional roots of drama in the oral culture became exclusively significant for the forms, subjects, and setting of the tune for what is now contemporary Ghanaian theatre. As a result, Anasesem became a significant source of inspiration for modern Ghanaian writers who chose to make peace with their native traditions following freedom.

"Drama" refers to an action or performance. Nowadays, anything written for the theatre is referred to as a drama. The work must be performed on stage if it is written. The term "theatre" does not always refer

to the structure where a play or drama is performed; it can also refer to the artistic creations that the audience watches and the characters perform. The use of roles and scenarios to act out imagined and actual occurrences. Drama enables both the individuals and the groups to explore, shape and symbolically represent ideas and feelings and their consequences. Drama stimulates and shapes aesthetic development and enjoyment through valuing both affective and cognitive responses to the world" (Cross & Molnar, 1994).

Drama involves the modelling of reality through the use of the dramatic medium. Just as the engineer builds a model of a bridge to test its capabilities when built, so in drama we model life and examine its

complexities, our identity can be seen as a personal narrative which is constantly extended and modified by the effect of the many other narratives global and local and experiences to which we are exposed; that by entering the fictional world created in the drama, we may gain greater understanding of our own, personal narrative. Drama is not complete until it is performed on stage for audiences to watch and give feedback, because its role is to communicate, educate, entertain and inform.

A rich oral history of storytelling, song performance, ritual dances, and various traditional rites and festivals has been practiced for generations throughout Africa. As Okpewho (1992: 3) states, "If we accept the idea of literature as a creative text," it becomes immediately apparent that we are dealing with literature when we see the creative elements included in the aforementioned as well as how they appeal to our emotions and imagination. The stories, songs, dances and traditional festivals were, as they still are today, an expression of the people's consciousness. As Ogude (1983) asserts, "literature in this context (is an) expression of people's consciousness in a social situation" (1). It is against this background that this paper seeks to examine oral tradition in the play *Edufa*.

Statement of the Problem

The drama *Edufa* by Efua Sutherland offers a compelling analysis of the conflict between oral tradition specifically that of the Akan people of Ghana and Western modernity. By drawing on Ghanaian mythology and indigenous oral arts to tell the tale of a man who escapes death at the expense of his wife's life, the play retells the Greek myth of Alcestis. A traditional Akan myth that a person can extend their life by having a loved one pledge to die in their place serves as the driving force behind the main conflict of *Edufa*. Sutherland constructs this story using a number of oral tradition components. In the play, medicine men make charms and bathe in herbal dew water as part of purifying rituals. These traditions end up serving as *Edufa*'s primary strategy for avoiding death and undoing the harm he has caused. The superstitious idea that the owl is a traditional symbol of death and misfortune is prevalent in many African tribes. This foreshadows the looming catastrophe and lends the traditional beliefs a powerful, tangible presence. In order to demonstrate that the traditional

oral world is one of intergenerational relationships and collective responsibility, this study projects the numerous oral traditions incorporated into the play.

Objective of the study

To explore the forms of oral tradition inculcated into the play *Edufa*.

Delimitation

There are several ways by which the playwright portrays the oral tradition and custom of her Ghanaian society in the selected text, this paper focuses on the forms of oral tradition in the text.

II. THEORETICAL FRAMEWORK

Schechner's (2003) performance theory served as the study's theoretical foundation. Schechner's performance theory's fan model characterises performance as a range of actions and behaviours that are not always meant for oral tradition.

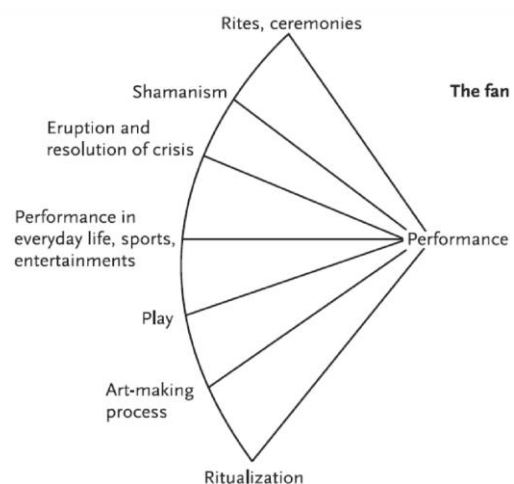


Fig.1: Fan model (Schechner, 2003: xvii)

Schechner's (2003) performance theory states that performances are not limited to theatre performances but also involve performances at numerous venues, under varied conditions, and for a variety of purposes. In other words, the theory holds that drama is a cross-cultural phenomenon that occurs in ordinary life as well as in theatrical productions. The theory holds that the definition of performance is not limited by historical or cultural contexts. Performance, according to Schechner (2003), is the framing, highlighting, and presentation of an action. For instance, oral tradition such as dirges, music and

dance is defined by ceremonies that highlights on various aspects of oral tradition in the play *Edufa*. An examination of Efua Sutherland's play *Edufa* using Richard Schechner's Performance Theory (2003) can look at ideas like restored behaviour, the interplay between ritual and social drama, and the concentric circles of drama, script, theatre, and performance. Schechner's method allows one to examine how elements such as social status performances, customs, and the organisation of the theatrical event impact the play's themes.

Oral tradition as a cultural tool

Now that oral tradition has been broadly defined, some focus will be placed on how oral tradition aids in the study of written literature. As a distinct literary form and a teaching tool, oral tradition has unquestionably improved and enriched literature. The increased focus on oral tradition is hailed by Okpewho (1989:3) as a crucial component of comprehending and utilising culture in general.

By a weird but happy coincidence, the recent surge in the publishing of contemporary African literature has occurred side by side with developments in the study of oral literature in Africa and the globe at large. Although the two phenomena were sparked by quite different situations, their outcomes have unmistakably illuminated one another, and taken as a whole, they hold the potential to improve our comprehension of the nature of human civilisation in general.

Roscoe (1977:9) emphatically advocates a study of African oral literature for a better understanding of literature globally. He regards vernacular writing in Africa as the outgrowth of oral literature. Roscoe quite rightly sees the oral story as "Africa's dominant form" while regarding the novel as a foreign form imported into the canon of African literature. In similar vein Moore (2000:1) remarks that much of the "exaggerated surprise" which followed the publication of numerous African novels and poems in the 1950s resulted from a "general failure to connect literary activity which expressed itself in writing, with the immense riches of African oral

culture". On this basis, one may contend that the available written African literature is mainly the product of oral tradition. That is why the boundary between the two is sometimes fuzzy (Osborn, 2003:1).

Whiteley and the contributors to the *Oxford Library of African Literature* (1964) are seen as pioneers in the field of conserving African oral literature by emphasising it in this major early series of African literature. In the Preface to this series, Whiteley (1964: i) stresses the value of oral literature:

We approach Africa now as general editors of this library of her literature ... with a sense of exhilaration and of urgency: exhilaration because so much unexplored country can be discerned ahead, and urgency because in our own short time many compositions recorded only in human memory were being everywhere lost ... But our intention is not to be misunderstood as the conservation, merely, of archaic conventions or of passing forms of social experience. On the contrary, we think it harmful to African studies to divide the past from the present.

A brief examination at some oral poetry exposes the strong relationship between past and present, as seen in, for example, some of Okot p'Bitek's poetry. One of the most significant authors in the realm of oral literature may be the late p'Bitek. According to Roscoe (1977:32), "making tradition meaningful to modernity and avoiding Western solutions to African problems" is one of the main topics of African literature on the continent, and this is what Bitek was interested in.

This is especially important for young Africans who are feeling rather bewildered after having attained freedom from the yoke of colonialism and apartheid in particular. Many of these youngsters are still confused by personal suffering as a result of the colonial and apartheid experience while being simultaneously attracted to elements of Western civilisation, by the glittering lights of urbanisation and promises of tasting the fruits of the new political, educational, economic, and social dispensation. Youths should thus reject the Western notion of living for its own sake. They must be made aware that their

existence on this planet has a purpose that, in the main, is to work for the upliftment and prosperity of fellow Africans. Mores that are an impediment to achieving the aforementioned ideals such as greed, cruelty, jealousy, and selfishness should not find any fertile ground to sprout on. They thus need to be connected to the cultural values of their traditional past to readjust with a sense of responsibility to the demands of a new Africa in general and a new South Africa in particular. Connectedness to their traditional roots through a sound knowledge and appreciation of oral tradition may aid them in retaining a balanced view of the past, a view encompassing a sound comprehension of both the positive and negative qualities of traditional African life. In this way, oral tradition is essential to the frequently difficult process of cultural adaptation. These revelations could help us better comprehend the evolution of orality to literacy, or, to put it another way, the psychology and aesthetics of culture as a dynamic, ever-changing phenomenon. In short, without understanding African cultures and oral traditions, it is impossible to exist and lead a meaningful life there. Therefore, it is not surprising that Wilson (2003:1) remarks that "the spoken word has been the strength of the African people for many generations," demonstrating a clear connection between oral literature and life in general. With deep spiritual meaning, it has been an important and priceless component of African tradition.

III. METHODOLOGY

This study adopted the interpretivism research paradigm because the data were collected through the qualitative research approach (Creswell, 2017). In this study, a case study design was adopted for the qualitative analysis since the data for the study is purely qualitative delving into the study of oral tradition in the play *Edufa*. This is appropriate for literary text analysis, as scholars aim to uncover the underlying meaning and thematic representation from a subjective and contextual perspective. Based on the study's goal, the data gathered from the play was subjected to a thematic analysis. The nature of this study was interpretative and exploratory. Using a note-taking technique, a careful reading of the play *Edufa* was performed in order to determine the

different oral traditional aspects that were incorporated into the play (Karimi, 2011).

IV. DISCUSSIONS AND FINDINGS

Synopsis of the play

Efua Sutherland's *Edufa* portrays an African belief that a people can postpone his life by substituting their death with others. In the play, the major character Edufa puts this traditional belief to test and tries to escape his death in order to prolong his life. After speaking with a diviner, he is informed that he can do so as long as he can find someone he truly loves who is willing to give their life for him. Ampoma, his wife, accepts death in order for her husband Edufa to live because of her unwavering love for him. Unknowingly, she takes an oath. She consequently becomes ill as a result. Her illness is being treated with a variety of methods, such as burning incense, bathing in herbs, and offering sacrifices, but to no result. Regretfully, the spirits of the supernatural world foretell her death.

Oral tradition inculcated in *Edufa*.

It is almost impossible for an African literature like *Edufa* to succeed without any element of tradition. This is because tradition formed and continues to be an integral part of almost all African society. Sutherland is successful in projecting oral tradition in this way through examples of the use and possession of charms, the use of traditional herbal medicines, the hooting of the owl, the communal eating, the singing of dirges in remembrance of the deceased as a yearly custom, and the hiring of diviners to look into people's lives or futures. Sutherland's presentation of oral traditions demonstrates their indispensability in any African theatre. Some people still believe that traditional behaviours are purely superstitious and only have mythical values, despite the overwhelming proof of their effectiveness or substantial effects.

The belief in and application of charms is a key component of *Edufa* oral tradition. In Ghanaian society, and by extension in Africa, this is not unusual. Clearly, one of the play's main themes is the usage of charms. It is not odd that African traditional religion finds a place in an African drama for religious effect objectives because it is still important in world history. An essential component of oral tradition, particularly in Africa, is the belief in and application of charms,

among other things. Sutherland presents her story such that the impact of charms can vividly be felt by her readers and audience. Edufa's decision to resort to charms for protection and also to prolong his life a conscious effort by the author to reveal the impact of this traditional belief system and how people still believe in it and continue to practice it. This gives a thorough explanation of African belief systems. It is possible to trace this back to the past, present, and future. There is absolutely no doubt that the use of charms will eventually become obsolete as long as the sources of these charms remain and their custodians are still engaged in religious activities. According to Kyalo (2013), ritual is the essence of religion and should be seen as both more fundamental and before both myth and doctrine. Every society has a different set of rituals that are part of its religious system.

Despite the revelations from Kankam's "own diviner", Edufa pretends not to know anything about the predicaments of his wife Ampomah. He denies it outrightly in the presence of his father saying;

EDUFA: Rest. My wife, Ampoma is not dying.

KANKAM: If she does not die it will be by the intervention of some great power alone. An oath once sworn will always ride its swearer. But there might still be a chance to save her.

EDUFA: Indeed, in this age, there are doctors with skill enough to sell for what's ailing her, and I can pay their fees.

KANKAM: Confess and denounce your wrong. Bring out

That evil charm. And before Ampoma and all of us whose

souls are corporate in this household, denounce it. Burn

it. The harm may not be irrevocably done if we raise the prayer of our souls together.

What is quite baffling however is that, Kankam knows the secret behind Ampoma's ailment as he was being told by his "own diviner"

He anticipates that Edufa will confess in the interim. As Ampoma's father-in-law, Kankam should be fully aware that his son will not be prepared to make a confession in order to preserve Ampoma's life. Because Edufa is making conscious efforts to extend

his own life by replacing his death with that of a loved one.

Additionally, hallucinations and dreams are directly related to the use of charms and their effects. Hallucinations and dreams are among the impacts that charms have on their victims. No one, not even Edufa, knew what would happen to Ampoma after she took the oath, and it ultimately destroyed her life. As a result, Ampoma develops hallucinations in addition to the excruciating physical discomfort that renders her immobile.

EDUFA : [To AMPOMA] Don't talk as if all were ending. All is not

Ending. It cannot end. [To SEGUWA] Put on more

Incense. [He guides AMPOMA back to the seat.]

AMPOMA : [On the way] My bed is so full of a river of my own

tears, I was drowning there. [Helplessly] Why do we weep

so much?

EDUFA: Dreams. You only dreamed these things. Sickness

Plagues the mind with monstrous fantasies. Pay no heed

to them. Think only of realities...Think of me. Is not

your bed that sunny place in which we plant our

children? There has never been anything but warmth and happiness there, and never will be, as long as I live

and love you so

AMPOMA: Don't speak of it. I have strayed into the cold. Yet, how

good that I should not live where you are not. I could not live

without you, my husband. pg8

Offering sacrifices is crucial in any typical traditional civilisation, aside from the use of charms. Through the performance of what the Chorus referred to as the "condolence rites," Sutherland depicts the offering of sacrifices. Every year, they perform this in people's houses in an effort to ward off evil spirits. Edufa voluntarily allowed the chorus to perform their rite

since he is aware of the cleansing ceremony's regularity and history and understands its advantages. After the ceremony, Edufa provided the chorus beverages in addition to letting them come and do their rite. When the women arrive at Edufa's residence, he greets them with the following:

EDUFA: She thanks you. Welcome in her name, and from myself

as well. [He takes a big gold ring off his finger and touches

the palm of each of the women with it, saying:] Good luck

and good fortune to you, friends.

And here are your drinks.

CHORUS ONE: [Solemnly] Come, friends. Let's do the ceremony for

the benevolent one

CHORUS: [Becoming formal] Evil has no place here. Nor anywhere.

Away, away. Pg24

Additionally, sacrifices are relevant in all traditional societies. Sutherland was successful in pointing out that sacrifices are frequently the solution to the majority of issues. Edufa sent Sam (the idiot) to a medicine man to help his wife Ampoma with her predicament, even though he knew that the pledge was irrevocable. When Sam gets back, he gives Edufa the following instructions:

EDUFA: [Very anxiously] Never mind. What did he say?

SAM: Ah! [Secretively] Let me fetch my box of goods. First, three pebbles from the river. [he takes out these Pebbles.] Catch them. [He throws them one by one to EDUFA.] One.Two.Three.

[EDUFA catches them all]

Good! They didn't fall.

EDUFA: [Intensely] I understand that. We mustn't let Ampoma fall to the ground.

These instructions on how Edufa is to perform the sacrifice show how deeply ingrained his traditional beliefs are. In order to find out his future and obtain

the required protection, he first goes to a diviner. Sutherland's stance is unclear in terms of the implications that readers and the audience may infer. In actuality, Ampoma's death results from the oath she was forced to swear, which was started by a diviner that Edufa went to see. Therefore, going to another traditionalist should not have been a fair way to locate Ampoma's healing or treatment. Using conventional medicine should not have been the best course of action given the circumstances surrounding Ampoma's situation. According to Manu (2003), there are some major African initiation rites, marked by ceremonies which are the core of human growth and development. Birth, death, marriage, puberty, communal growth, harvest, seasonal change among others are all marked by ceremonies that encompass the importance and value of these events in the lives of individuals.

Further to the instructions, Edufa's response makes him confident that following these directions religiously will bring a cure for her wife, Ampoma.

SAM: [With emphasis] The man says, burn it with your own hands, before you bathe

in the herbs for the last time.

EDUFA: [Eyes shut] We're saved. Pg35

Additionally, dirges are sung in remembrance of the deceased while clappers accompany the song. Efua Sutherland purposefully depicts Ghanaian customs, particularly the Akan customs. The chorus of ladies is used by Sutherland to depict the yearly rites that are performed as a cleaning and to drive evil out of people's homes.

"Ei! Ei!- Ei!

We the orphans cry,

Our mother's dead,

O! O - O!

We the orphans cry." Pg4

Furthermore, superstition is a significant component of oral tradition that pervades the drama. Through the statements of Kankam Edufa's father, Sutherland introduces us to the idea that diviners may predict the future and make predictions about people's health and fate.

Kankam: That you must tell me. I believe in their ancient art.

I know, at least, that Ampoma is sick, and could die. It has been revealed to me that she could die. And why? That you might live.

Edufa: Absurd. It is not true.... Ampoma is a little ill, that's

all. She has fever ...that's all...Yes...that's all

You are deceived.

Kankam: Deceived. That I am. Am I not? Look at me and tell me

it is not true. [Edufa's eyes shift nervously.] He cannot.

How could he? [Pause] I went to my own diviner to consult him about my health. He spread his holy patch of sand, lit candles and over his sacred bowl of water and made incantation; and scrawled his mystic symbols in

the sand.

I'll tell you what he saw in his divination, for it was

All about you, my son. [Advancing on EDUFA] Four years

ago, you went to consult one such diviner

EDUFA: Do you want me to take you seriously? You cannot

believe all this, you who educated me to lift me to another

plane of living.

KANKAM: That's alright, my man. Most of us consult diviners for

Our protection. All men need to feel secure in their inmost

Hearts.

The dialogue between Edufa and his father Kankam above tells a great deal about the father's sincerely held beliefs. As evident as it is, it is nothing new. The father shares the same belief as his kid. This demonstrates that many individuals in Ghanaian and, by extension, African civilisations, hold the traditional view that contacting the oracles is a good idea. However, it is significant to note that when Kankam meets his own diviner, he learns about it as disclosed to him. He tells him that he (Kankam), who is well aware of the actions being conducted by Edufa, has a plan about his conscious search for a partner with

whom he may exchange his life. This is what Ampoma accepts to do by taking an oath unknowingly. And even if she knew it, she accepts to die for Kankam due to the love she has for him. However, a more rigorous and in-depth analysis would reveal that, despite the fact that Edufa has no specific target in mind for the charm, he thinks his father will be the one to fall prey to it. Instead, his wife Ampoma agrees to give her life in his place. When Ampoma becomes ill, the repercussions of taking the oath become apparent. We are not given the opportunity to discover if this charm was irrevocable. Once more, consulting the oracles will be necessary for any treatment to be applied successfully. Additionally, Kankam Edufa's father is aware of it.

The use of language cannot be overemphasized in any literary work. Sutherland chooses her diction giving cognizance to the Ghanaian background in terms of language. The play incorporates the Twi language, which is the author's native tongue. It is only right that Edufa uses her native tongue in the play to highlight its historical setting and cultural context. Sutherland did not excuse the play's use of regional dialects. Some of the characters employ it literarily in a few of their utterances, even if a large portion of it is not used in the play. The play's traditional setting is portrayed through the usage of the indigenous tongue, Twi. The use of the local language is demonstrated in the following exchanges:

O, child of Ama,

Child of Ama in the night

Is wandering,

Crying, 'Mm-m-m-m,

How my mother is pondering'

O, child of Ama,

Why is she wandering,

Why wandering,

Why wand'ring in the night

Like the dying

Mewuo! Pg2

Abena sings this song in the prologue. And, although the song is not entirely in Twi language, the last word is an Akan word which means 'I am dying'.

SEGUWA: The scenes I have witnessed in here,
In this respected house,
Would make torment in your womb.
Your daughter, all heart for the man
She married, keeps her agonies from you.
Ah, Mother! Mother!
Edufa has done Ampoma wrong.
Tafrakye!

Some matters weight down the tongue,
But mother, I swear
Edufa does Ampoma wrong,
He does her wrong pg11

In the local Ghanaian Akan parlance, 'Tafrakye' is an expression used to excuse listeners to say something unpleasant. In most cases it is used to show politeness when speaking to the masses. Again, the use of 'Nyame' and 'ntoro' by Kankam means Almighty God.

KANKAM: [Shocked] Nyame above! To say father and call me mad!

My ntoro within you shivers with the shock of it pg 16
Oral traditions are reflected and valued in the cast's name choices. Sutherland accomplishes this by giving her characters names that are typical of Ghanaians. The main purpose of this is to demonstrate the African names' significance. Sutherland gives her characters Ghanaian names rather than European ones. Edufa, Abena, Seguwa, Ampoma, and Senchi are among the names with African and, in some cases, Ghanaian ancestry. The title "Edufa," who also happens to be the play's main character, amply supports this.

The usage of traditional medicines is another oral tradition that is ingrained in the performance. burning incense and taking herbal baths as a means of healing illnesses. Prior to the development and use of orthodox medicines, traditional remedies were the most traditional types of medicine in Africa. Sutherland is making a conscious effort to depict the usage of herbal remedies in Ghanaian culture.

EDUFA: Keep the incense burning while Ampoma and I bathe in the herbs.

SEGUWA: It seems to me that the time has come now to seek some

other help. All this bathing in herbs and incense burning;

I don't see it bringing much relief to your wife Ampoma
in there.pg4

The dialogue between Seguwa and Edufa above illustrates Seguwa's attitude of helplessness and despair. This is in an attempt to save Ampomah's life by preparing a herbal bath for her while incense is burning. We are not informed as to why Ampoma's hospitalisation for diagnosis and treatment is not mentioned. Even nevertheless, Seguwa's advice to "seek another help" is obviously a sign that there are a number of different conventional treatments that might be obtained. There is a belief in the effectiveness of this herbal remedy, therefore its use is not in vain.

The play's numerous songs are another significant example of oral tradition. In oral traditions, songs are extremely important. Nonetheless, songs are chosen in relation to the event or time frame. What matters most is that the song in question serves to preserve and communicate the cultural values and ideas that are intended to be passed down. Senchi's passion for music serves as a means for the author to project songs as a crucial component of oral tradition. Songs are performed in practically every situation in life, from amusement events to funerals. Songs in themselves provide teachings of nature by a careful reflection on the words. In Efua Sutherland's *Edufa*, songs are a clear point of reference considering the circumstances in which they were presented. First is the singing of the dirges by the Chorus of women to mourning the departed soul. This is not for any purpose but to fulfil the demands of a traditional society and also indirectly transmitting the culture from generations to generations. The dirges below according to the chorus is not only to mourn the dead but also to cry for their own death.

Our mother's dead,

Ei!, Ei!-Ei

We the orphans cry,

Our mother,s dead,

O! O - O

We the orphans cry.

The above dirge has been the regular song the chorus of women throughout the play. Its significance is that, the dead are equally important just as the living. Although they are dead, the living still continues to mourn and remember them.

Finally, it should be noted that Sutherland has well portrayed the oral traditions of the Akan people, as well as Ghanaian society in general. She accomplishes this by depicting the holidays, customs, and ceremonies. She purposefully used the chorus of ladies to reflect the part traditional Ghanaian women play in preserving her people's cultural legacy. They fulfil this obligation because it is their responsibility to drive evil out of people's homes. Edufa welcomes them and works with them to carry out their ceremony; he has nothing against them.

Sutherland depicts a typical African civilisation in the play by incorporating dance and music. To the sound of wooden clappers, the chorus can be seen singing and dancing as they carry out their rituals. However, the play's use of dance and music has the effect of giving the performances a certain amount of vitality.

Additionally, the play depicts traditional medicine practitioners and diviners as having a major influence on the plot's progression. To find out about his life and what lies ahead, Edufa seeks the advice of a diviner. He imparts his charm to everyone who loves him as a result of this experience. Ampoma naively takes an oath to sacrifice his life for Edufa's. Ampoma became unwell as a result of this action, but he did not survive and ultimately passed away. Given how the play depicts the impacts, there is truly no question whatsoever regarding the strength of African traditional practices and beliefs.

Once more, the piece heavily relies on language. As an African playwright, Sutherland attempted to employ a few local terminology in the play, even if she did not use many. For example, she calls the Almighty God "Nyame" and uses terms like "Mewuo," "Tafrakye," and "ntoro." She utilises these Akan idioms to linguistically reflect the Akan-speaking community.

Lastly, the superstitious beliefs and customs of her people are symbolised by the owl. The owl's presence in the foretells awful things to come. Doom and calamity are predicted by the owl's hoot. Additionally, despite the medicine man's warning, Ampoma falls three times.

V. CONCLUSION

In conclusion, it is clear that the Akan oral traditions are reflected in Efua Sutherland's *Edufa*. The author made a conscious effort to help her audience and readers understand Akan culture, which is why the play incorporates a variety of oral traditions. She portrays the opinions of her society through the chorus of women. However, their visits to people's houses are not routine; rather, they are there to carry out customary rituals that are said to ward off evil spirits. Furthermore, the play's central theme the belief and application of charms not only illustrates the strength of African customs but also conveys their influence on their practitioners. Actually, the songs that are ingrained in the literary work are crucial in illuminating the idea of music as an oral heritage in a typical African civilisation. It is also important to discuss diviners and the part they played in assisting people in determining their future and seeking the appropriate protection. So, it is with the washing in herbs to purify oneself as well as the offering of sacrifices. The majority of this may be found in an African environment or community. Lastly, the owl's hooting, which is said to portend a bad omen, clearly embodies the superstitious element. Ampoma's three falls, which led to her death, are closely associated with it.

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